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THE MAID & THE MIDDY

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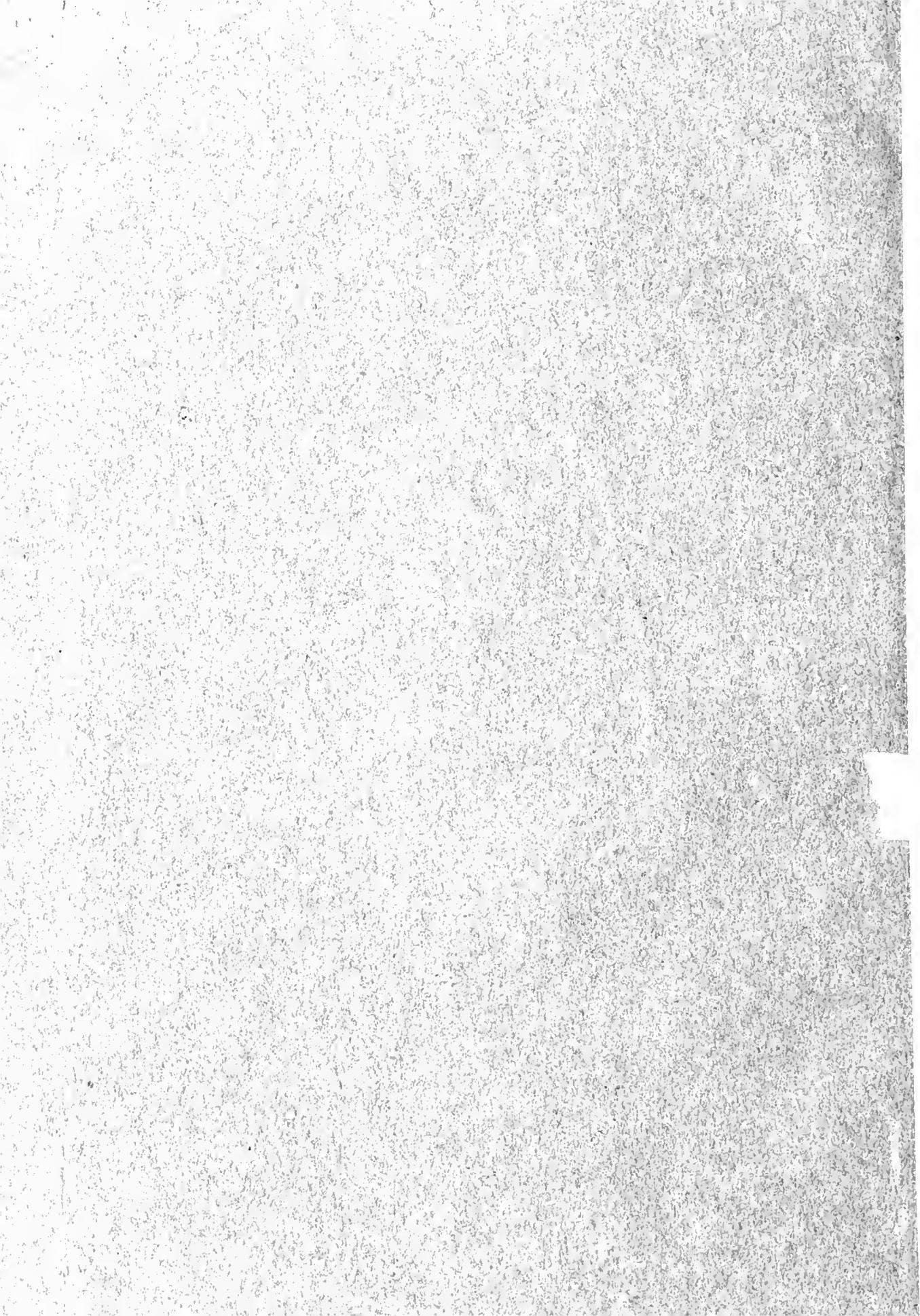
AN OPERETTA

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY



Boston
C.C.Birchard & Co.







The Maid and the Middy

AN OPERETTA

Libretto by DAVID STEVENS

Music by GEORGE LOWELL TRACY



PRICE \$1.00

BOSTON

C. C. BIRCHARD AND COMPANY

1918

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11. 5. 35
FEB 5 '12

25 MARCH 1964

THE MAID AND THE MIDDY

CHARACTERS

BILLY	The Middy; Attached to The "DREADNAUGHT."
DAWSON	A Retired Farmer.
THE COUNT	A Spanish Gentleman.
EVANS	Master of Ceremonies; Lakeville Boat Club.
FITZ	Of the House Committee; Lakeville Boat Club.
CAPTAIN DASHER	In Command of The "DREADNAUGHT."
BOUNDER	Of the Lakeville Boat Club; Champion Oarsman.
YOUNG SLIMSON	Also of the L. B. C. "The Great Unknown."
ATTENDANT	Of L. B. C.
VALERIE VANE	The Maid.
MRS. GAILY	An Attractive Widow.
ALICE	Friends of VALERIE.
MAUD	
PHILLIS	
ANITA	The Mysterious Cause of the Trouble.

Maids; Middies; Young Men; Children of the Snow;
Liberty Battalion, etc.

SCENES

ACT I.	Grounds of the Lakeville Boat Club.
ACT II.	Interior of the Club House.

Time of Performance, one hour and a half.

M56.3

SYNOPSIS OF MUSIC

ACT I

OVERTURE

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THE MAID AND THE MIDDY

An Operetta in Two Acts

Libretto by
DAVID STEVENS

Music by
GEORGE LOWELL TRACY

OVERTURE

Marziale



MARCH



Musical score page 2, measures 1-2. The score consists of two staves. The top staff is in treble clef, G major, common time. The bottom staff is in bass clef, C major, common time. The music features eighth-note patterns and rests.

Musical score page 2, measures 3-4. The top staff shows a sustained note with a wavy line. The bottom staff has a sustained note with a wavy line. Measure 4 concludes with a series of eighth-note chords.

Allegro

Musical score page 2, measures 5-6. The top staff starts with a dynamic *mf*. The bottom staff continues the eighth-note pattern from the previous measure.

Musical score page 2, measures 7-8. The top staff has a sustained note with a wavy line. The bottom staff has a sustained note with a wavy line. Measure 8 ends with a dynamic *ff*.

Musical score page 2, measures 9-10. The top staff has a sustained note with a wavy line. The bottom staff has a sustained note with a wavy line.

Moderato

Musical score page 2, measures 11-12. The top staff begins with a dynamic *p*. The bottom staff continues the eighth-note pattern from the previous measure.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, separated by vertical bar lines.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a dynamic of *mf*, followed by *ff*. The melody consists of eighth-note patterns. The bass staff provides harmonic support with sustained notes and chords. Measure 12 continues the eighth-note patterns from measure 11, maintaining the dynamic of *ff*.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a sixteenth-note pattern in the top staff. Measure 12 begins with a eighth-note pattern in the top staff, followed by a dynamic instruction 'rall.' (rallentando) over a measure. The key signature changes to B-flat major (one flat) at the end of measure 12.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time and have a key signature of one flat. The music is composed of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note chords.

Moderato

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Dynamics: *mp*, *#*, *s*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Measures 5-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Dynamics: *f*, *mf*, *p*. Measures 9-12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Dynamics: *rall.*, *ten.*, *>*, *pp*. Measures 13-16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Dynamics: *mf*. Measures 17-20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp (F#). Time signature: common time (indicated by '3'). Measures 21-24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Grazioso

Moderato *ten.* *semplice*

Musical score page 6, measures 1-4. Treble and bass staves. Key signature: two flats. Dynamics: *f*. Measure 1: Treble has eighth-note chords; Bass has eighth notes. Measure 2: Treble has eighth-note chords; Bass has eighth notes. Measure 3: Treble has eighth-note chords; Bass has eighth notes. Measure 4: Treble has eighth-note chords; Bass has eighth notes.

Musical score page 6, measures 5-8. Treble and bass staves. Key signature: two flats. Measures 5-6: Treble has eighth-note chords; Bass has eighth notes. Measure 7: Treble has eighth-note chords; Bass has eighth notes. Measure 8: Treble has eighth-note chords; Bass has eighth notes.

Musical score page 6, measures 9-12. Treble and bass staves. Key signature: two flats. Measures 9-10: Treble has eighth-note chords; Bass has eighth notes. Measure 11: Treble has eighth-note chords; Bass has eighth notes. Measure 12: Treble has eighth-note chords; Bass has eighth notes.

Waltz time

Musical score page 6, measures 13-16. Treble and bass staves. Key signature: one sharp. Measure 13: Treble has eighth-note chords; Bass has eighth notes. Measure 14: Treble has eighth-note chords; Bass has eighth notes. Measure 15: Treble has eighth-note chords; Bass has eighth notes. Measure 16: Treble has eighth-note chords; Bass has eighth notes. Dynamics: *rall.*, *f a tempo*.

Musical score page 6, measures 17-20. Treble and bass staves. Key signature: one sharp. Measures 17-18: Treble has eighth-note chords; Bass has eighth notes. Measures 19-20: Treble has eighth-note chords; Bass has eighth notes.

Musical score page 6, measures 21-24. Treble and bass staves. Key signature: one sharp. Measures 21-22: Treble has eighth-note chords; Bass has eighth notes. Measures 23-24: Treble has eighth-note chords; Bass has eighth notes.

Musical score page 7, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 2 continues with eighth-note chords and eighth-note patterns.

Allegro moderato

Musical score page 7, measures 3-4. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music features eighth-note chords and eighth-note patterns. Measure 4 includes a dynamic marking 'mf'.

Musical score page 7, measures 5-6. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music continues with eighth-note chords and eighth-note patterns.

Musical score page 7, measures 7-8. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music continues with eighth-note chords and eighth-note patterns.

Allegro

Musical score page 7, measures 9-10. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music begins with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 10 includes a dynamic marking 'f'.

Musical score page 7, measures 11-12. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time and has a key signature of one sharp (F#). The music continues with eighth-note chords and eighth-note patterns. Measure 12 includes a dynamic marking 'ff'.

Musical score page 8, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Both staves have eighth-note pairs. Measure 3: Both staves have eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamic: *f*.

Musical score page 8, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamic: *poco cresc.*

Musical score page 8, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score page 8, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

MARCH
con spirito

mf marcato

Musical score page 8, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

tr *tr*

Musical score page 8, measures 21-24. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 21: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score page 9, measures 1-4. The music is in common time, key signature of one sharp. The first measure starts with eighth-note pairs followed by sixteenth-note pairs. The second measure begins with a dynamic crescendo (cresc.) and includes a sixteenth-note cluster. The third measure features a sixteenth-note pattern with a dynamic ff. The fourth measure concludes with a sixteenth-note pattern.

Musical score page 9, measures 5-8. The music continues in common time with one sharp. Measures 5 and 6 show eighth-note patterns. Measure 7 begins with a dynamic ff and contains a sixteenth-note cluster. Measure 8 concludes with a sixteenth-note pattern.

Musical score page 9, measures 9-12. The music remains in common time with one sharp. Measures 9 and 10 show eighth-note patterns. Measure 11 begins with a dynamic ff and contains a sixteenth-note cluster. Measure 12 concludes with a sixteenth-note pattern.

Musical score page 9, measures 13-16. The music is in common time with one sharp. Measures 13 and 14 show eighth-note patterns. Measure 15 begins with a dynamic ff and contains a sixteenth-note cluster. Measure 16 concludes with a sixteenth-note pattern.

Musical score page 9, measures 17-20. The music remains in common time with one sharp. Measures 17 and 18 show eighth-note patterns. Measure 19 begins with a dynamic ff and contains a sixteenth-note cluster. Measure 20 concludes with a sixteenth-note pattern.

Musical score page 9, measures 21-24. The music is in common time with one sharp. Measures 21 and 22 show eighth-note patterns. Measure 23 begins with a dynamic ff and contains a sixteenth-note cluster. Measure 24 concludes with a sixteenth-note pattern.

Nº 1. OPENING CHORUS: "OF AN AFTERNOON"

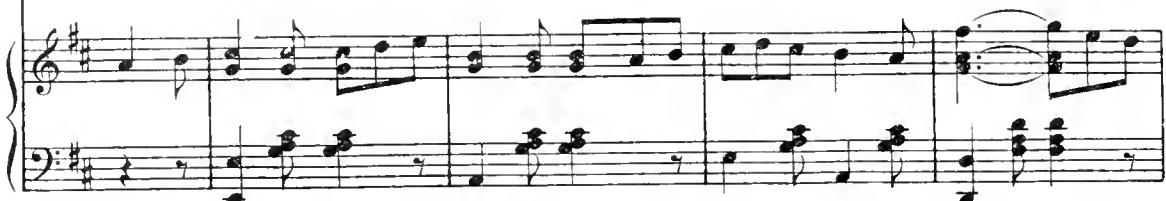
MAIDS and YOUNG MEN

Allegretto con spirito



MAIDS

Of an af - ter-noon in the month of June 'tis a-gree-a-ble to en - gage—— In a-



quat - ic sport at a club re-sort, un-der suit - a-ble pat - ron - age; For the



at - mos-phere and sur-round - ings here, Tho' prop - er - ly or - tho - dox, Give us

just the chance our charms to en-hance with our ver - y be - com-ing-est

ALICE

frocks.

But an

af - ter-noon in the month of June, No mat-ter how fair it be,

is a

Tutti

wast - ed day, when our frocks are gay, and there's no-bod - y here to see,

But an

af - ter-noon in the month of June, No mat-ter how fair it be _____ is a

wast - ed day when our frocks are gay, and there's no-bod - y here to see!

(*The young men enter*)

YOUNG MEN

'Tis a

pleas - ure rare, as we all de-clare, Leav-ing ev -'ry day cares be - hind, In the

mf

Syl - van grove, as we gai - ly rove, Such a - gree - a - ble girls to find. This is

Tutti

MAIDS

Of an af - ter - noon in the month of June 'tis a pleas - ure to en -

YOUNG MEN

Af - ter - - noon in the month of

gage—— In a - quat - ic sport at a club re - sort un - der
 June. Un - der suit - a - ble

suit - a - ble pat - ron - age. For the at - mosphere and sur-round-ings here, Tho'
 pat - ron - age. At - mos - phere and sur -

prop - er - ly or - tho - dox, Give us just the chance our
 round - - ings here Give you just the chance your

charms to en-hance, With our ver - y be - com-ing-est frocks, give us
 charms to en-hance, With your ver - y be - com-ing-est frocks, give you

ff

just the chance our charms to en-hance with our ver - y be - com-ing-est frocks.
 just the chance your charms to en-hance with your ver - y be - com-ing-est frocks.

DANCE *ff*

Fine

Nº 2. SONG: "A GAY SEA DOG"

DASHER and CHORUS

Lively

DASHER

1. I'm a sail - or free As you
2. On the for - eign shore, Where I've

plain - ly see, And I plough the rag - ing main, — I am bluff and gruff And in -
been be-fore, There's a wel - come waits for me; — For what - e'er the name, They are

clined to be rough, And per - haps I give you pain. — But I'm harm-less, quite, For my
ev - er the same To the lads that sail the sea. — Tho' I may be bluff, And my

heart is right, And I nev - er would hurt a fly: But
 man - ner gruff, I can nev - er be caught a - sleep; I'm

when I'm on land, I'm in great de-mand, Please ob-serve and I'll tell you why:
 down in the log As a gay sea dog, And the ti - tle I mean to keep!

Con spirito

CHORUS

DASHER

I'm a gay sea dog! — He's a gay sea dog! — Wher-

He's a gay sea dog! —

He's a gay sea dog! —

ev - er I go, I raise a breeze, What - ev - er I do, I'm sure to please! I'm a
 Hell raise a breeze, He's sure to please.

CHORUS DASHER

gay sea dog! — He's a gay sea dog! — And when he's a-shore, They
 He's a gay sea dog! — And when he's a-shore, They

CHORUS

DASHER

All a-dore the sail - or! He's a gay sea dog!— I'm a

All a-dore the sail - or! He's a gay sea dog!—

CHORUS

gay sea dog!— Wher - ev - er he goes, he'll raise a breeze, What-

Wher - ev - er he goes, he'll raise a breeze, What-

DASHER

ev - er he does, he's sure to please! He's a gay sea dog! — I'm a gay sea
 ev - er he does, he's sure to please! He's a gay sea dog! —

ff Tutti

D.S.

dog, — and when {he's a-shore They all a-dore the sail - - or!
 and when {I'm a-shore They all a-dore the sail - - or!

ff

ff — *ff D.S.*

Nº 3. SONG SUMMER
MRS. GAILY and CHORUS

21

Moderato



semiflice
MRS. GAILY

1. There are sea - sons four that make the to-tal of the year,
2. A - pril show'rs are ver - y nice, but al - so ver - y wet;



And ev - 'ry sea - son seems the best of sea - sons while it's here.
The Au-tumn chest-nut in its burr, is dif - fi - cult to get.



The po - ets sing of spring-time and of win - ter and the fall,
A sleigh-ride, when it's ten be - low, is rath - er doubt - ful bliss,



But the sweet-est songs are those a - bout the sum-mer, best of all.
But what could be com - pleat - er than a sum-mer day like this?



REFRAIN
MRS. GAILY

The musical score consists of five staves of music in common time, key signature of one flat. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is divided into four sections by vertical bar lines, each ending with a repeat sign and a double bar line.

Section 1: Life is fair in the May-time, And love-ly is the June, And
mf

Section 2: that is true of the au-tumn too, When shines the har-vest moon; Old

Section 3: win-ter is a play-time, With sleigh-bell's mer-ry din, But

Section 4: hearts are light When sum-mer bright, Comes gai-ly trip-ping in, But

Section 5: hearts are light When sum-mer bright, Comes gai-ly trip-ping in!

CHORUS

Soprano



Life is fair in the May-time, and love-ly is the June, And that is true of the

Alto



Tenor



Life is fair in the May-time, and love-ly is the June, And that is true of the

Bass

*f*

au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



au-tumn, too, When shines the har-vest moon; Old win-ter is a play-time, With



sleigh-bell'smer-ry din, But hearts are light When sum-merbright, Comes gai - ly trip-ping

in, But hearts are light when sum-mer bright, comes gai - ly trip-ping in!

in, But hearts are light when sum-mer bright, comes gai - ly trip-ping in!

DANCE OF THE SUMMER HOURS

Valse lente

*p molto grazioso*

Musical score for piano, page 26, featuring five staves of music:

- Staff 1 (Top):** Treble clef, 2/4 time, key signature of two flats. Dynamics: *mf*, *> > Fine.*
- Staff 2:** Bass clef, 2/4 time, key signature of one flat. Dynamics: *f brill.*
- Staff 3:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *p.*
- Staff 4:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *p.*
- Staff 5 (Bottom):** Bass clef, 2/4 time, key signature of one flat. Dynamics: *mf*, *dim.*, *p D.S. al Fine.*

Nº4. DUET: "BLOW WINDS BLOW"

27

Lively

VALERIE and BILLY

(Billy) 1. O they sing of a life at sea With the
 (Val.) 2. O it cer-tain-ly seems to me Al-

salt winds blowing free — And the wa-ters bine and a live-ly crew, But
 tho' you are long at sea — That you un-der-stand, when you strike the land, That

thats ver-y old to me. The wind and the waves that roar would be such a tire - some
 one and a two make three. The sea is a tire - some bore, a fact that we all de-

bore If they didn't let us mid-dies get an oc-ca-sion-al day a-shore:-
 plore. But the truth is flat If it weren't for that you al-ways would be a-shore:-

SOLO REFRAIN

(Billy) Blow, winds, blow, as you nev-er have blown be - fore, But
 (Val.) Blow, winds, blow, as you nev-er have blown be - fore, But

mf

blow us straight to the maids that wait For the mid-dies to come a - shore!
 blow them straight to the maids that wait For the mid-dies to come a - shore!

DUET

Blow, winds, blow, as you nev-er have blown be - fore, But

f

blow { us straight to the maids that wait For the mid-dies to come a - shore.
 them

D.S.

DANCE

f

1.

2.

NO 5. SONG: TOO-RA-LOO-RAL!

DAWSON and CHORUS

Allegro



DAWSON

1. When I was a bright young lad so tall, I worked from spring to
 2. But that was a farm of the good old style, And now they've got it



beat a mile; They do the work with gas - o - line And the



worked from fall to the ear - ly spring.
 help ride round in a lim - ou - sine.

In
 The



sum-mer time I raked the hay, In win-ter stacked the wood a-way; In the
farm-er nev-er bor-rows now, In fact he has for-got-ten how: He

spring I'd plough, In the fall I'd reap, And once in a while I'd get some sleep!
just sits up on a gold-en throne And puts his cash in a Lib-er-ty Loan!

REFRAIN

Too - ral-loo-ral, loo - ral - loo! Sing hey! for the son of the soil! But I
Too - ral-loo-ral, loo - ral - loo! His farm he can call his own, And he's

mf

made it pay, When I trad-ed hay For stock in the Stand - ard Oil!
quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

CHORUS
Soprano

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
 Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Alto

Tenor

Too - ral loo - ral, loo - ral - loo! Sing hey! for the son of the soil! But he
 Too - ral loo - ral, loo - ral - loo! His farm he can call his own: And he's

Bass

f

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
 quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

made it pay When he trad-ed hay For stock in the Stand - ard Oil!
 quite con-tent With the four per-cent He gets on the Lib-er-ty Loan!

Repeat refrain for Dance

Nº6. OCTET: A WAYSIDE MEETING
MAIDS and MIDDIES

Moderato grazioso



MIDDIES

MAIDS

The af-ter-noon is ver-y fine, the scene is most in - vit-ing; You're



MIDDIES

real - ly ver-y good to say so, We're glad you like our lit-tle wa-ter-view; We



MAIDS

find it ir - re - sis-ta-ble, With oth - er charms u - nit-ing; What



MIDDIES

shall we do to en-ter-tain you? For we sup-pose we are ex-pect-ed to. Per-

Musical score for the character 'MIDDIES'. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (one sharp). The music is in common time. The lyrics 'shall we do to en-ter-tain you? For we sup-pose we are ex-pect-ed to. Per-' are written below the Treble staff.

MAIDS

haps you're fond of danc-ing? That would suit us all, our time is free; Your

Musical score for the character 'MAIDS'. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (one sharp). The music is in common time. The lyrics 'haps you're fond of danc-ing? That would suit us all, our time is free; Your' are written below the Treble staff.

plan is quite en-tranc-ing, So say the word, what shall it be?

Musical score for the character 'MAIDS'. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (one sharp). The music is in common time. The lyrics 'plan is quite en-tranc-ing, So say the word, what shall it be?' are written below the Treble staff.

ALL

Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just

Musical score for the ensemble 'ALL'. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (one sharp). The music is in common time. The lyrics 'Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just' are written below the Treble staff.

Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just

Musical score for the ensemble 'ALL'. The score consists of two staves: Treble (top) and Bass (bottom). The key signature is G major (one sharp). The music is in common time. The lyrics 'Oh, be it waltz or rig-a-doон, or min-u-et or pol-ka, Just' are written below the Treble staff. A dynamic marking 'mf' (mezzo-forte) is placed above the bass staff.

let them play a pret-ty tune, And we will do the rest.
 let them play a pret-ty tune, And we will do the rest.

DANCE

Repeat ad lib.

Nº7. TRIO: LOOKING FOR A CRIMINAL
EVANS, FITZ and COUNT

SLOW

mf marcato

EVANS

If this lad has done a thing he'd bet-ter
 If our right to run him in he should de-

pp misterioso

FITZ

not It is clear that he is due to get it hot. For be-
 ny And should strug-gle, we will hit him in the eye, But sup-

COUNT

fore he leaves the town, We'll pro - ceed to run him down. And in -
 pose when we at - tack, He should turn and hit us back, On the

EVANS and FITZ

car-cer-ate the vil - lian on the spot. If we chance to be mis-ta-ken in the
 cour-age of the Span-iard we re - ly. We shall ver - y soon be hot up - on his

FITZ

COUNT

game, Then of course the cra - zy Spaniard is to blame. It will
trail. And to - night we'll have him in the coun-ty jail. We will

ALL

be a bit - ter blow If we have to let him go, But we'll
lock him good and tight, Keep him safe - ly o - ver night, In the

REFRAIN

a tempo

fine him twen-ty dol-lars just the same. We're look-ing for a crim-i - nal, No
morn-ing we will make him fur-nish bail.

a tempo

mat-ter what the crime. When we seize him thus, he must come a - long with us, and he'll

1. soon be do - ing time. 2. We're soon be do - ing time. D.S.
D.S.

Repeat Refrain for Dance

Nº8. SONG: ROW, LITTLE GIRLS!

VALERIE and CHORUS

Allegro moderato



1. The boys won't have it all their way As
2. We'll all have scrumptious row-ing suits, In

they've been used to do; The day will come when lit - tle girls will
the ver - y lat - est style; And what we'll wear for boat-ing hats will

row in the rac - es too. And when, with nice new coc - kle-shells, All
hold you for a while. And tho' the boys may lead us for a

made on the lat - est plan, We take our place in the
hun - dred yards or so We'll win the heat for we'll

VALERIE

an-nu-al race, Then beat us if you can!
look - so sweet, They'll all for-get to row!

When
Pistol Shot

REFRAIN

bang, goes the sig - nal, It's row, lit - tle girls, then row! The

mf

race is fast, But we won't be last, It's row, lit - tle girls, then row!

CHORUS

Soprano



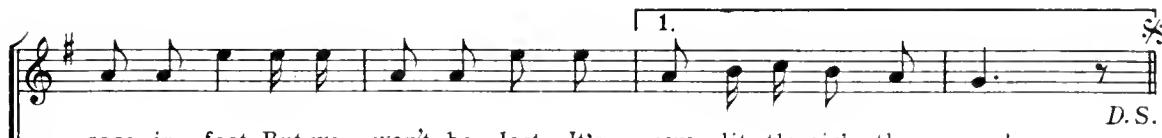
When bang! goes the sig-nal, It's row, lit-tle girls, then row! The
Alto



Tenor



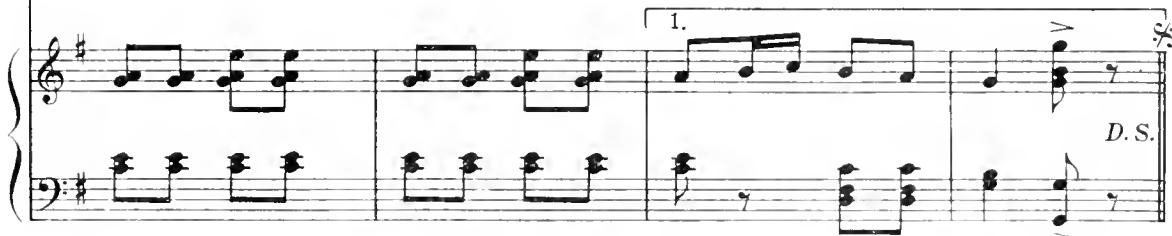
When bang! goes the sig-nal, It's row, lit-tle girls, then row! The
Bass



race is fast But we won't be last, It's row, lit-tle girls, then row!



race is fast But we won't be last, It's row, lit-tle girls, then row!



[2.]

row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,
 row, lit-tle girls! row, lit-tle girls, row, lit-tle girls, row, lit-tle girls,

rall. *ff*. rall.

row, lit-tle girls, then row, It's row, lit-tle girls, then row!
 row, lit-tle girls, then row, It's row, lit-tle girls, then row!

rall. *ff*. rall. *ff*.

Slower

ten - der heart you've bro - ken quite, boo - hoo! We

won - der you can bear the sight, boo - hoo!

Slower
BILLY

Just to lis - ten for a mo - ment I en - treat her.

CHORUS

BILLY

Oh, for shame! Go talk to your An - i - ta! Oh,

CHORUS

BILLY

CHORUS

COUNT

hang An - i - ta! Oh! Yes, hang An - i - ta! Oh! Now

BILLY

will you give her up to me? I'll make you smart for this, you'll see!

Moderato

GIRLS

MEN

We don't know this An - i - ta, but we'd rath - er like to meet her! We

mf

don't know this An - i - ta, but we'd rath - er like to meet her!

BILLY *quasi recit.*

Now I will here de - clare, if an - y of you doubt it, She's

mine! And that is all there is a - bout it!

Tempo di Valse



BILLY

Oh, An - i - ta! — when you meet her — you will

say there was ne'er a com - plet - er — Se - nor - i - ta —

— than An - i - ta — from the spic - y Span - ish Main!

CHORUS

ff

Oh, An - i - ta! — when we meet her, — We will say there was

Oh, An - i - ta! — when we meet her, — We will say there was

ff

ne'er a com - plec - er Se - nor - i - ta — than An - i - ta — From the

ne'er a com - plec - er Se - nor - i - ta — than An - i - ta — From the

GIRLS

spic - y Span-ish Main. _____ Oh! my!

MEN

MEN

spic - y Span-ish Main. _____ Oh! my!

Oh! fie! Won't you please tell us the rea - son why,

Oh! fie! You'll have to tell them the rea - son why!

Oh! my! Oh! fie! You have de - ceived us and
Oh! my! Oh! fie! You have de - ceived them and

made us cry. We are an - noyed, so a - way with you,
made them cry. We are an - noyed, so a - way with you,

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

We would pre - fer not to play with you, Or the gay Sen - or - i - ta You

call your An - i - ta From the spic - y Span - ish Main!

call your An - i - ta From the spic - y Span - ish Main!

ff accel.

fff *>* *ffz* *> < ffz* *>*

End of Act I

Act II

Nº10. OPENING CHORUS: "NOW THE DAY IS DONE"

MAIDS, MIDDIES and YOUNG MEN

Allegro con moto

MAIDS

We are going to cel - e brate the win - ning of the race.

Bright the lights are shin-ing, Bright-er still is ev -'ry eye.

Ev -'ry thing is love - ly and the goose hangs high: We have

roamed the mead-ows o - ver, On the lawn we've rev-elled free, We have

ta - ken our si - es - ta in the shad-ow of the tree, And we

all have had our din - ners and are read - y for the play, Bring a -

Con spirito

long the fan - cy dancing We are feel-ing ver - y gay. Oh,

this is an eve-ning to dance and sing, Laugh and make the

ech - oes ring, A suit - a - ble oc - ca - sion for a lit - tle ju - bi -

lee, For sum - mer is the time to play, And

here we drive the blues a-way, A glo-ri-ous in - sti - tu - tion is the

Pause 2nd time

L. B. C.

Oh, C. _____

Pause 2nd time

Nº11. SONG: WHEN THE MANZANITA BLOOMS AGAIN

Molto moderato

VALERIE

1. Down the
2. Down the

west-ern slope of Shas-ta, In the Vale of Nev-er - fear, There the
west-ern slope of Shas-ta, Man-y gold-en suns have set; In the

dark, sad - eyed Wa - ni - ta Dreams a - way the si - lent year. When her
val - ley old Wa - ni - ta Waits her wand - ring lov - er yet. And she

lov - ing lov - er left her, Soft she sighed: "Ah, come to me When the
whis - pers ev - ery night-fall: "He will sure - ly come to me When the

rall.

blos-soms next are show-ing In the Man - za - ni - ta tree." Tho' each
blos-soms next are show-ing In the Man - za - ni - ta tree.

colla voce

p

Moderato espress.

hour is like a day in pass - ing, And the days go slow-ly, one by
p

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry
p

set - ting of the lag-gard sun; I will count the moons that rise o'er
p

Shas - ta, I will watch them as they slow- ly wane; In the

colla voce

val - ley you will find me wait - ing When the Man - za-ni-ta blooms a - gain.

pp

CHORUS

Tho' each hour is like a day in pass - ing, And the days go slow-ly one by one.

(Humming)

(Humming)

one, Still my pa - tient heart will fond - ly num - ber Ev - 'ry

set - ting of the lag - gard sun; I will count the moons that rise o'er

Shas - ta, I will watch them as they slow - ly wane, In the

val - ley you will find me wait-ing When the Man - za - ni - ta blooms a - gain.

Nº12. SONG AND HORNPIPE: HOMeward BOUND

VALERIE, BILLY and CHORUS

HORNPIPE

1. V. BILLY
2. V. VALERIEVALERIE
BILLY1. Swing the cap-stain round and round! Heave a-way, my
2. Here's to me and here's to you. Heave a-way, myBILLY
VALERIEVALERIE
BILLYheart-ies! Fair a-way and home-ward bound! Heave a-way, my
heart-ies! Jack's the boy that's al-ways true, Heave a-way, myBILLY
VALERIEheart-ies! The ship is trim and the hatch-es fast, We're off for home a -
heart-ies! His hand is rough but his heart is soft, He loves his na-tive

VALERIE
BILLY

BILLY
VALERIE

59

gain! There's a lass a - wav-ing on the pier— Good - bye to you, my land; Oh, the o - cean free is home to me,- But ev - 'ry port is

BOTH

Bet - sy dear, We're off for home a - gain, We're off for good to see, Hur - rah, for ev - 'ry land! Hur - rah, for

home a- gain! And soon we'll see the shores of fair Co - lum-bia!
ev - 'ry land! And one good ex - tra cheer for fair Co - lum-bia!

VALERIE and BILLY

So it's one, two, three, We are off to sea, And the wind is a - pip - ing

fair and free; Good bye, my lass, and dry your eye, For we'll be back to you

bye and bye! Oh, the trop - ic shores Of the gay A - zores Is a

The score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The lyrics "bye and bye! Oh, the trop - ic shores Of the gay A - zores Is a" are written below the notes. The bottom staff is for the piano, showing bass and treble clefs, with a harmonic progression of chords.

place that the sail - or boy a - dores, But he'll be true to his

The score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords. The lyrics "place that the sail - or boy a - dores, But he'll be true to his" are written below the notes.

own land too, For that is the way on the o - cean blue!

The score continues with two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords. The lyrics "own land too, For that is the way on the o - cean blue!" are written below the notes.

CHORUS

So it's one, two, three, We are off to sea, And the wind is a-pip-ing-

So it's one, two, three, We are off to sea, And the wind is a-pip-ing

mf

The score consists of four staves. The top two staves show a melodic line for the voice. The bottom two staves show harmonic support for the piano. The lyrics "So it's one, two, three, We are off to sea, And the wind is a-pip-ing-" are repeated twice. A dynamic marking "mf" (mezzo-forte) is placed above the piano staves in the fourth measure.



fair and free; Good bye, my lass, and dry your eye, For



fair and free; Good bye, my lass, and dry your eye, For




we'll be back to you bye and bye! Oh, the trop - ic shores Of the



we'll be back to you bye and bye! Oh, the trop - ic shores Of the



gay A - zores Is a place that the sail - or boy a - dores, But

gay A - zores Is a place that the sail - or boy a - dores, But

D.S.

he'll be true, To his own land too, For that is the way on the o - cean blue!

he'll be true, To his own land too, For that is the way on the o - cean blue!

D.S.

Repeat refrain for Hornpipe

Nº 13. CHILDREN OF THE SNOW

Moderato



1. When up in the winter sky
2. Tim-id ones their houses keep.

Musical score for 'CHILDREN OF THE SNOW' continuing. The piano accompaniment features eighth-note chords. The vocal part continues with a melodic line.

Snowy lit-tle blow-y lit-tle white flakes fly. When Jack Frost with mer-ry wit,
Shiv-er-ing and quiv-er-ing and half a - sleep. While the frost-y mu-sic swells,

Musical score for 'CHILDREN OF THE SNOW' continuing. The piano accompaniment features eighth-note chords. The vocal part continues with a melodic line.

Nips your lit-tle nose a lit-tle bit, Then we put our mit- tens on,
Ring-le and the jin-gle of the bells. But the Chil-dren of the Snow

Musical score for 'CHILDREN OF THE SNOW' concluding. The piano accompaniment features eighth-note chords. The vocal part concludes the melody.

Merry lit-tle cheer-y lit-tle snow-bells don, Skip and lark with dance and song,
Nev-er mind the win-ter wind we'd have you know. Skip and lark with dance and song,

Hap-py as the day is long. Chink-a, chink-a, Pil-lie wil-lie wink-a,
Hap-py as the day is long.

Chil-dren of the Snow, We mark the time with a Sil-ver Chime, When the storm-y winds do
blow.

Chink-a, chink-a, Pil-lie wil-lie wink-a, Chil-dren of the

Snow, We dance and sing like an - y thing, When the snowy win-ter winds do blow.

D.S. for 2nd Verse
After 2nd Verse over for Dance

PIANO

DANCE

Valse lente

D. S.

N^o 14. MARCH SONG. THE FLAG
LIBERTY BATTALION



Entrance of Liberty Battalion



They march on in military formation



1. We love the flags that are fly-ing free, The U-nion Jack and Col-ors Three, The



emb - lem of I - ta - lia's pride that floats in beau - ty by their side; But

dear to all is the ban - ner brave That first to us our free - dom gave, The

REFRAIN

stars and stripes, long may they wave, All glo - rious ev - er - more. Wher -

e'er Old Glo - ry flies Free-dom lives and nev - er dies, Be -neath her



folds for - ev - er dwells sweet Lib - er - ty, And cheer, oh com - rades, cheer!



Cheer a - gain those col - ors dear, The star - ry flag that waves for you and



me! The stripes of red are for cour - age strong, Its white is pure, un -



stain'd by wrong, Its blue is blue as skies a - bove. And ev - ry star we





dear-ly love; This ban-ner proud of the brave and free shall ev-er stand for



Right's de-cree, Has ev-er been and still shall be All glo-rious ev-er - more!



All sing the final Chorus as the Liberty Battalion marches in military formation about the stage and execute at close of chorus.



Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -



Where - e'er Old Glo-ry flies, Free-dom lives and nev-er dies, Be -



neath her folds for - ev- er dwells sweet Lib-er-ty; And cheer, oh
 neath her folds for - ev- er dwells sweet Lib-er-ty; And cheer, oh

com-rades, cheer, cheer a-gain those col-ors dear, The star - ry flag that
 com-rades, cheer, cheer a-gain those col-ors dear, The star - ry— flag that

waves for you and me! Wher - e'er Old Glo - ry flies,

waves for you and me! Wher - e'er Old Glo - ry flies,

Free-dom lives and nev - er dies, Be -neath her folds for -

Free-dom lives and nev - er dies, Be -neath her folds for -

ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those
 ev-er dwells sweet Lib-er-ty; And cheer, oh com-rades, cheer, cheer a-gain those

poco cresc. ff.

col-ors dear, The star - ry flag that waves _____ for
 poco cresc. ff.

col-ors dear, The star - ry flag that waves _____ for

you and me!

you and me!

ff. Cymbal

Nº 15. SONG AND CHORUS. SWEETHEARTS AND WIVES 73
 DASHER and CHORUS

Moderato con moto

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat, and the time signature varies between common time and 6/8.

1. The

2. I've

sail-or is nois-y and bold and bluff and ac - cus-tomed to the sea. His
 none of your grac-es and airs po - lite, my call - ing is on the sea. The

lan-guage is salt-y His voice is gruff and his man-ners are rath - er free. But
 mode and the style of the car - pet knight you nev - er will find in me. But

deep in his rug - ged and brin - y heart the sail-or some how con - trives To
 whether off this or the Bar - brycoast the cus - tom with me sur - vives When

keep a warm lit - tle spot a - part For "Sweet - hearts and Wives."
 mid - night sounds to pro - pose a toast To "Sweet - hearts and Wives."

Moderato
SOLO REFRAIN

O the mess-lights glow in the watch be - low As the witch-ing hour ar - rives, — Each

fond heart swells when it strikes eight bells And we drink "Sweet-hearts" and "Wives?" —

DASHER and MIDDIES

O the mess-lights glow in the watch be - low As the witch-ing hour ar - rives — Each

DASHER and MIDDIES

fond heart swells when it strikes eight bells And we pledge "Sweet-hearts and Wives?"

D.C.

(Ship's bell)

colla voce

D.C.

Nº 16. FINALE. BLOW, WINDS!

(OMNES)

Allegro brillante



Blow, winds, blow, as you nev - er have blown be - fore, The

Blow, winds, blow, as you nev - er have blown be - fore, The

maids that wait have met their fate, For the mid-dies have come a -

maids that wait have met their fate, For the mid-dies have come a -



shore:- Blow winds, blow, as you nev - er have blown be -

shore:- Blow winds, blow, as you nev - er have blown be -

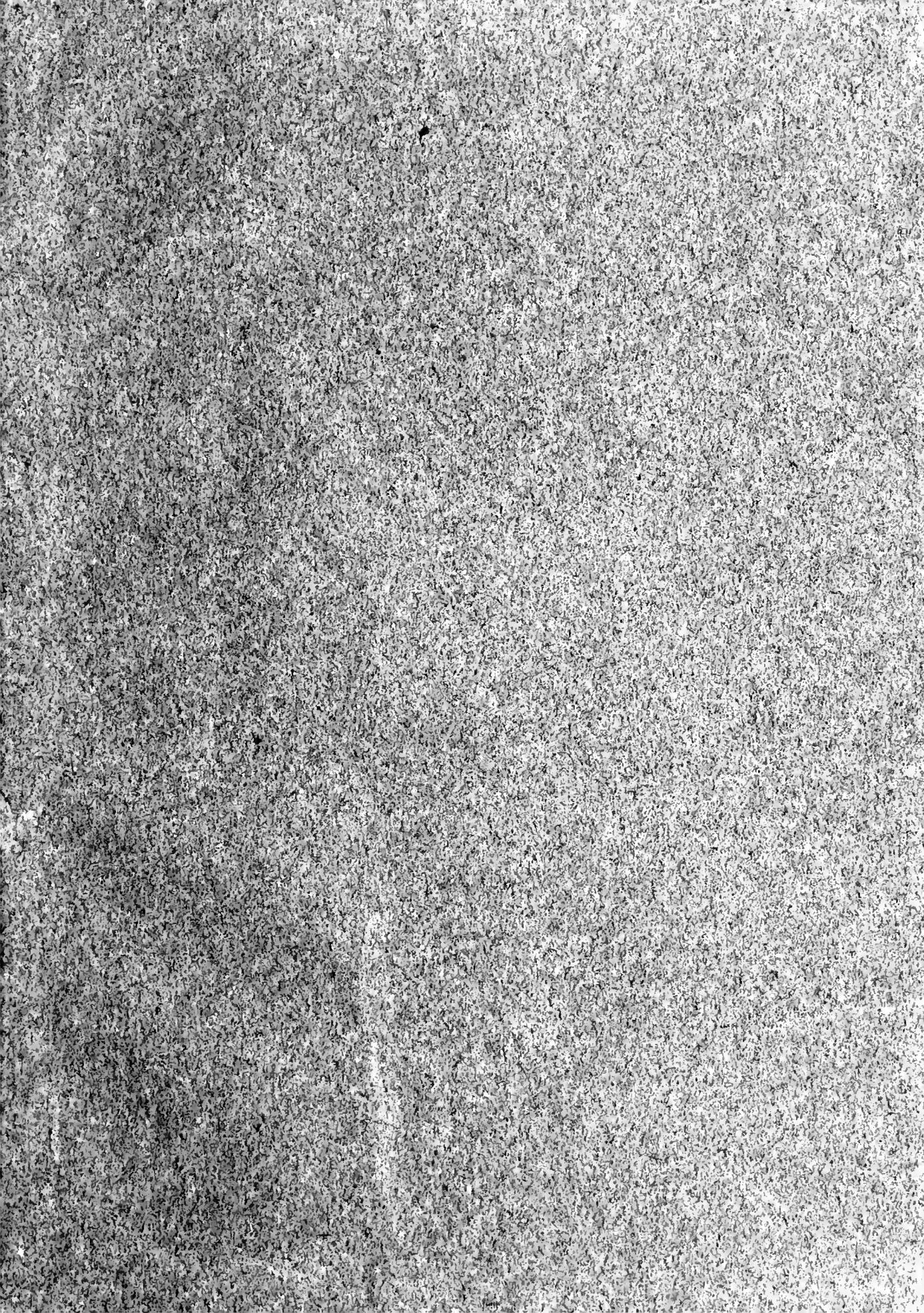
fore, And ev' - ry Jack will soon come back, And he nev - er will leave them

fore, And ev' - ry Jack will soon come back, And he nev - er will leave them

1. more. 2. more.

more. more.

1. 2. ff.











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THE MAID AND THE MIDDY BOSTON, MASS



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